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HÄNDEL

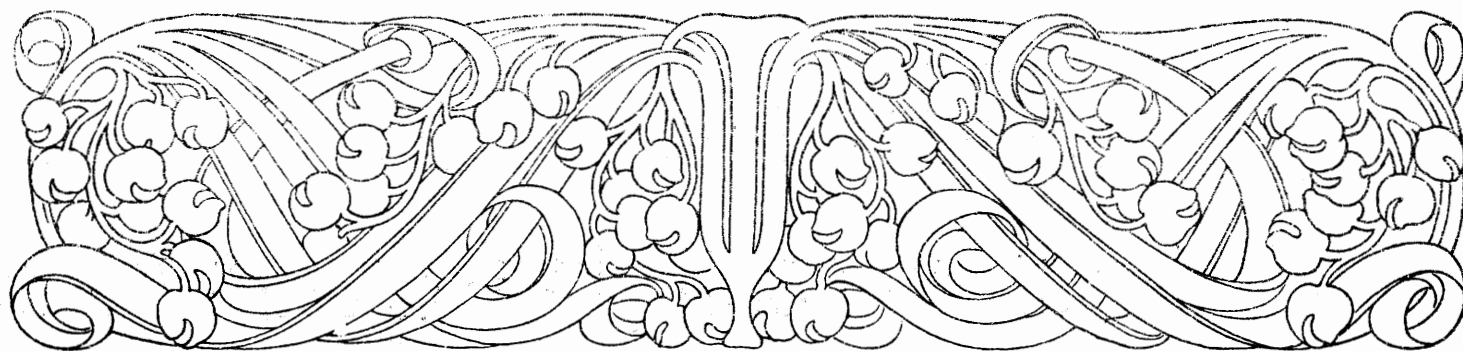
Sonate No. 2 in Dmoll

Violoncell und Pianoforte
(Aug. Lindner)



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G. F. HÄNDEL

DREI SONATEN

nach Instrumental-Konzerten

Nr. 1. Gmoll – Nr. 2. Dmoll – Nr. 3. Bdur

Für Violoncell und Pianoforte

bearbeitet von

Aug. Lindner



New York Branch
24 W. 20th Street

SONATE.

G. F. Händel.

Arr.v. Aug. Lindner.

Andante sostenuto.

Violoncello.

Pianoforte.

The musical score is written for Violoncello and Pianoforte. It begins with a 3/4 time signature and a key signature of one flat (B-flat). The tempo is marked "Andante sostenuto". The Violoncello part is written in the bass clef, and the Pianoforte part is written in the grand staff (treble and bass clefs). The score is divided into four systems. The first system shows the initial entry of both instruments. The second system continues the development of the themes. The third system features a more complex texture with rapid sixteenth-note passages in the Violoncello and dense chords in the Pianoforte. The fourth system concludes the piece with a final cadence. Dynamics include *f* (forte), *sf* (sforzando), *p* (piano), *cresc.* (crescendo), and *dim.* (diminuendo). Articulations include accents, slurs, and triplets.

First system of musical notation, featuring a piano introduction with triplets and a *p* (piano) dynamic marking.

Second system of musical notation, featuring a piano introduction with triplets and a *p* (piano) dynamic marking.

FUGA.
Allegro.

Third system of musical notation, featuring a piano introduction with triplets and a *p* (piano) dynamic marking.

Fourth system of musical notation, featuring a piano introduction with triplets and a *p* (piano) dynamic marking.

Fifth system of musical notation, featuring a piano introduction with triplets and a *p* (piano) dynamic marking.

f *mf* *f* *dim.* *mf* *cresc.* *f* *mf* *cresc.* *f* *mf* *cresc.* *f* *dim.* *mf* *cresc.* *f* *dim.* *mf*



First system of musical notation. The top staff is in treble clef with a key signature of one flat and a 12/8 time signature. It contains a melodic line with slurs and dynamic markings: *cresc.*, *dim.*, and *p*. The bottom staff is in bass clef, starting with a *mf* dynamic, followed by *cresc.*, *dim.*, and *p*. It features a melodic line with a slur and a bass line with eighth notes.



Second system of musical notation. The top staff continues the melodic line with *mf* and *p* dynamics, and a *cresc.* marking. The bottom staff continues with *mf*, *p*, and *cresc.* dynamics, featuring a melodic line with a slur and a bass line with eighth notes.



Third system of musical notation. The top staff features a melodic line with a *f* dynamic. The bottom staff continues with a *f* dynamic, featuring a melodic line with a slur and a bass line with eighth notes.



Fourth system of musical notation. The top staff features a melodic line with a slur. The bottom staff continues with a melodic line with a slur and a bass line with eighth notes.



Fifth system of musical notation. The top staff is marked *Adagio.* and features a melodic line with a slur, *cresc.*, and *ff* dynamics. The bottom staff is also marked *Adagio.* and features a melodic line with a slur, *cresc.*, and *ff* dynamics. The system concludes with a double bar line and repeat signs.

Andante.

The musical score is written for piano in a 3/8 time signature with a key signature of one flat (B-flat). It consists of five systems, each with a grand staff (treble and bass clef). The tempo is marked "Andante." The dynamics include *mf* (mezzo-forte), *p* (piano), *pp* (pianissimo), and *dim.* (diminuendo). The score includes various musical notations such as arpeggiated chords, sixteenth-note passages, and sustained chords. The word "cantabile" is written above the staff in the second system. The score ends with a final chord in the fifth system.

This musical score page contains measures 12 through 21. It is written for a violin (top staff) and piano (bottom staff). The key signature has one flat (B-flat), and the time signature is 12/8. The score includes various musical notations such as slurs, accents, and dynamic markings. The piano part features a steady eighth-note accompaniment in the left hand and chords or moving lines in the right hand. The violin part has melodic lines with slurs and accents. Measure 12 starts with a treble clef and a key signature of one flat. Measures 13-14 include the instruction *cresc. poco a poco* for both parts. Measures 15-16 show a dynamic shift from *f* (forte) to *p* (piano) in the violin, with a *tr* (trill) marking. Measures 17-18 show a dynamic shift from *p* to *mf* (mezzo-forte) in the piano. Measures 19-20 show a dynamic shift from *mf* to *f* (forte) in the piano. Measure 21 ends with a double bar line. The score is printed in black ink on a white background.

12

cresc. poco a poco

cresc. poco a poco

f *p* *tr*

mf

cresc. *f*

cresc.

Adagio.

Adagio section, measures 1-12. The score is written for a single melodic line (likely violin or flute) and a piano accompaniment. The key signature has one sharp (F#) and the time signature is common time (C). The tempo is marked Adagio. Dynamics include *p* (piano), *f* (forte), *cresc.* (crescendo), *dim.* (diminuendo), and *attacca*. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand.

Allegro.

Allegro section, measures 13-24. The tempo changes to Allegro. The key signature remains one sharp (F#) and the time signature is common time (C). The dynamics include *f* (forte). The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand.

p *mf*

p *mf*

p *p*

dolce *p* *cresc.*

pizz. *p* *sf.* *p* *sf.* *p*

arco *f* *sf.* *dim.* *p*

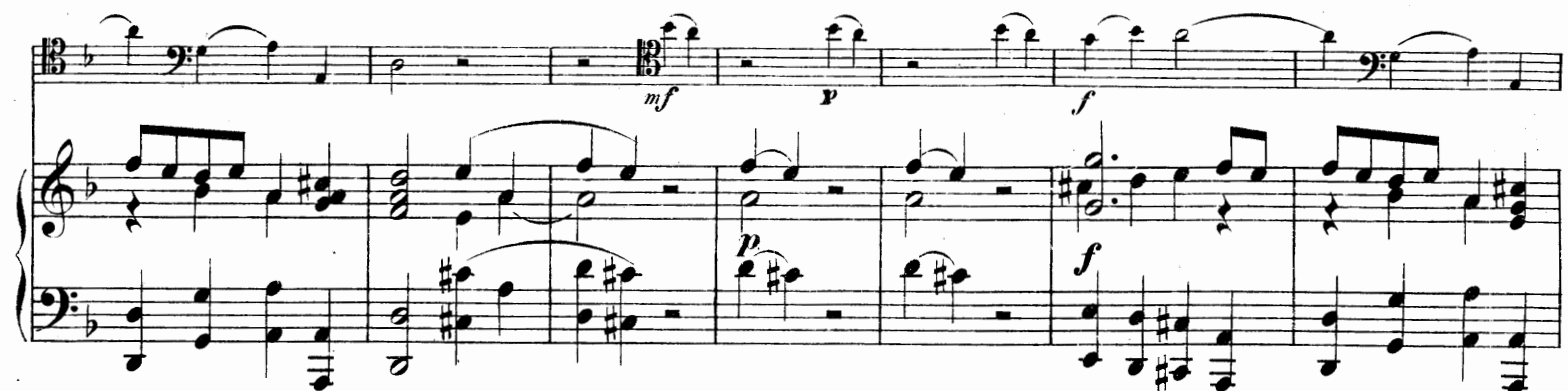
f *sf.* *dim.* *p*



First system of musical notation. The top staff is a single line with a treble clef and a key signature of one flat (B-flat). It contains a melodic line with a *cresc.* marking and a *mf* dynamic. The bottom staff is a grand staff (treble and bass clefs) with a key signature of one flat. It contains a piano accompaniment with a *cresc.* marking and a *mf* dynamic.



Second system of musical notation. The top staff continues the melodic line with *cresc.* and dynamic markings *f*, *p*, and *f*. The bottom staff continues the piano accompaniment with *cresc.* and dynamic markings *f*, *p*, and *f*.



Third system of musical notation. The top staff has a key signature change to two flats (B-flat and E-flat) and includes dynamic markings *mf*, *p*, and *f*. The bottom staff continues the piano accompaniment with dynamic markings *p* and *f*.



Fourth system of musical notation. The top staff continues the melodic line with a *f* dynamic. The bottom staff continues the piano accompaniment with a *f* dynamic.



Fifth system of musical notation. The top staff has a key signature change to one flat (B-flat) and includes a *dolce* marking. The bottom staff continues the piano accompaniment with a *p* dynamic.

First system of musical notation. The top staff is a single melodic line in 12/8 time. The bottom two staves are a piano accompaniment. The piano part features a steady eighth-note bass line and chords in the right hand. The word *dolce* is written above the piano part.

Second system of musical notation. The top staff continues the melody. The piano accompaniment includes dynamic markings: *f* (forte) and *dim.* (diminuendo). The system concludes with a *mf* (mezzo-forte) marking.

Third system of musical notation. The top staff features a melodic line with a *dim.* marking. The piano accompaniment includes *p* (piano), *cresc.* (crescendo), and *dim. e calando* (diminuendo and rallentando) markings.

Fourth system of musical notation. The top staff begins with the tempo marking *a tempo*. The piano accompaniment starts with a *f* (forte) dynamic. The system concludes with a *p* (piano) marking.

Fifth system of musical notation. The top staff continues the melodic line. The piano accompaniment includes a *p* (piano) marking at the end of the system.

This musical score consists of five systems, each with a single-staff upper part and a two-staff lower part (piano). The key signature has one flat (B-flat), and the time signature is 12/8. The score includes various musical notations such as slurs, ties, and dynamic markings.

System 1: The upper part begins with a *p* (piano) dynamic. The lower part features a *mf* (mezzo-forte) dynamic. The system concludes with a repeat sign.

System 2: Both the upper and lower parts are marked with a *p* dynamic. The lower part includes a crescendo hairpin.

System 3: The upper part is marked *p*. The lower part is marked *dolce* (sweetly) and includes a crescendo hairpin.

System 4: The upper part is marked *p* and includes a *pizz.* (pizzicato) marking. The lower part features a *cresc.* (crescendo) hairpin, followed by *sf.* (sforzando) and *p* markings.

System 5: The upper part is marked *f* (forte) and includes an *arco* (arco) marking. The lower part is marked *f* and includes *sf.* and *dim.* (diminuendo) markings.



First system of musical notation. The top staff is in treble clef with a key signature of one flat and a 12/8 time signature. It contains a melodic line with a *cresc.* marking and a *mf* dynamic. The bottom staff is in bass clef and contains a harmonic accompaniment with a *cresc.* marking and a *mf* dynamic.



Second system of musical notation. The top staff continues the melodic line with a *cresc.* marking and a *f* dynamic. The bottom staff continues the harmonic accompaniment with a *cresc.* marking and a *f* dynamic.



Third system of musical notation. The top staff features a melodic line with dynamics *p*, *f*, *mf*, and *p*. The bottom staff features a harmonic accompaniment with dynamics *p*, *f*, *mf*, and *p*.



Fourth system of musical notation. The top staff features a melodic line with dynamics *f* and *f*. The bottom staff features a harmonic accompaniment with dynamics *p* and *f*.



Fifth system of musical notation. The top staff features a melodic line. The bottom staff features a harmonic accompaniment. The system concludes with a double bar line.

MUSIK FÜR STREICHINSTRUMENTE.

VIOLINE.

Violine allein.

- 948 Alard, Charakteristische Studien.
1376 Bach, 6 Sonaten (Hermann).
1953 — 6 Suiten (Wihl. Altmann).
1171 Campagnoli, Op. 18. Divertissements
1270 — 20 Etüden (Schradieck).
2531 Carri, Spezialtonleiterstudien I.
2532/34 — II/IV Terzen, Sexten, Oktaven.
2885 — V. Studien in Decimen.
2761 Cramer-Abel, 33 Etüden.
1450 David, Violinschule (dtseh.-frz.). I. T.
1451 — Dieselbe. II. Teil.
1452 — Dieselbe (deutsch-engl.). I. Teil.
1453 — Dieselbe. II. Teil.
1167/68 — Op. 39. Dur u. Moll. 2 Hefte.
1950 — Op. 43. Suite (Henri Petri).
1231 — Op. 44. Zur Violinschule. Etüden für Anfänger in der 1. Lage.
1428 — Op. 45. Zur Violinschule. Etüden.
2012/14 — Konzert-Studien (Petri). I. Viotti. II. Rode. III. Kreutzer.
1521 — Lagenübungen (2.—7. Lage) (d.-frz.).
1520 — Üb. i. Form v. Char.-Stück (1. Lage)
2160 Florillo, 36 Etüden (Felicie Togni).
2222 Gaviniés, 24 Etüden (Matinées).
470 Hering, Op. 13. Elementar-Viol.-Schule.
2881 Hillgenberg, Op. 8. Fröhliche Musik-stunden (Klavier ad lib.).
2301 Hohmann-Schmidt, Violinschule.
1227 Kreutzer, 19 Etüden (Schradieck).
2196 — 42 Etüden (Capricen).
2125 — Dieselben. Instrukr. Ausg. m. zahlr. Erläut. von Henry Petri (d.-e.).
2828 Kúzdó, Op. 13. 20 Exercices faciles et mélodiques.
1559 Lehmann, Op. 20. Elem.-Violinschule.
1584 Libon, Op. 15. 30 Capricen.
1534/36 Mazas, Op. 36. Etüden. 3 Hefte.
2010/11 Orchester-Studien. Eine Auswahl schwer. Stellen a. d. Werk. f. Kirche, Theater u. Konz. (Fr. Hermann). I/II.
2051 — für II. Violine (Fr. Hermann).
1546 Paganini, Op. 6. Konzert D (David).
410 — 24 Capricen (David).
1463 — 60 Etüden (David).
2233 Rode, P., 24 Capricen (F. Togni).
2302 — 12 Etüden (F. Togni).
944/46 Spohr, 50 Übungen u. Vortragsstücke aus der Violinschule. 3 Hefte.
2047 Togni, Ausbildung d. linken Hand (d.-e.). Heft I. Die I. u. II. Lage.
2048 — Heft II. Die III. bis letzte Lage.
2049 — Heft III. Die Verbindung d. Lag.
377 Violinkonzerte neuerer Meister: Beethoven, David, Ernst, Lipinski, Mendelssohn, Paganini (David).

2 Violinen.

- 1935 Bériot, Op. 57. 3 Duos. (R. Hofmann).
1936 — Op. 87. 12 kleine Elem.-Duos (J.).
1297 Bruni, Op. 34. 6 Violin-Duos.
1423 Campagnoli, Op. 14. 6 Duos (Vollrath).
1511/12 — 101 leichte progr. Stücke. 2 Bde.
1231 David, Op. 44. Zur Violinschule. Etüden f. Anfänger in der 1. Lage.
1428 — Op. 45. Zur Violinschule. Etüden mit Benutzung d. höheren Lagen.
1962/63 — 60 Duette. Ein Anhang zu jeder Violinschule (Schmidt). I/II.
1520 — Übungen (Charakterist. Stücke).
1526/28 Mazas, Op. 38. Duette. 3 Hefte.
1537/1516 Pleyel, Op. 8. 48. je 6 Duette.
996/1146 Spohr, Op. 39 und 67, je 3 Duette.
944/46 — 50 Übungen u. Vortragsstücke aus der Violinschule. 3 Hefte.
1032/34 Unsre Lieblinge, Die schönsten Melodien. 1. Lage. (David). 4 Bde.

Violine und Klavier.

- 1483 Aus alten Zeiten. (Wehrle).
483 Bach, 6 Sonaten (Hermann).
919/21 — 3 Violin-Konzerte Am., E. D.
9 — 6 Violin-Sonaten (Schumann).
989/94 — Dieselben einzeln: Nr. 1—6.
1335/36 — Chaconne (Schumann Mendelssohn).
474 — 6 Sonaten f. Pedal-Klavier (David).
2427/28 — 6 Flöten-Sonaten I. II.
1246/47 Beethoven, Sämtl. Sonaten. 2 Bde.
1326 — Dieselben. Wohlfl. Ausg. in 1 Bde.
2304 — Op. 8. Serenade, D dur.
1132 — Op. 17. Horn-Sonate F (David).
939 — Op. 20. Septett.
1172 — Op. 40 u. 50. Romanzen (David).
1249 — Op. 61. Konzert D (David).
87 — Sämtl. Cello-Sonaten u. Variat. (David).
37a — Sämtl. Cello-Sonaten (David).
37b — Sämtl. Cello-Variationen.
1248 — Variationen u. Rondos.
2762/64 Bériot, Airs variés Op. 2, 7, 12.
1847 — Air varié Op. 15.
2765/67 — Airs variés Op. 42, 67, 79.
1846/1856 — Konzerte Nr. 1, 2.
2768/70 — Konzerte Nr. 3, 4, 5.
1979 — Konzert Nr. 6.
2771/72 — Konzerte Nr. 7, 8.

Violine und Klavier.

- 1857.2773 Bériot, Konzerte Nr. 9, 10.
1848 — Op. 77. 10 kleine Vortragsstücke.
1849 — Op. 100. Ballettszene.
1980 — 12 Melodien italiennes.
3091 Bossi, Op. 99. 4 Stücke in Suitenform.
2212 — — Op. 26. Konzert, G moll.
2331 Carri, Op. 8. Elfentanz (Terzenetude)
2507 Chausson, Ernest, Op. 25. Poème.
1200 Chopin, Op. 65. Sonate Gm. (David).
91 — 8. Walzer (David).
2457 Chopin-Wilhelm, Notturmo D dur.
3005 Corelli, Folies d'Espagne.
1972 David, Op. 5. Der kleine Tambour.
1940/41 — Op. 14, 17. Konzerte Nr. 2, 3.
2404 — Op. 23. Konzert Nr. 4. E dur.
1931/32 — Op. 30. Bunte Reihe. 2 Hefte.
3006 — Op. 35. Konzert Nr. 5. D moll.
1167/68 — Op. 39. Dur u. Moll. Etüden usw. in allen Tonarten. Violinst. 2 Hefte.
1169/70 — — Pianobegl. 2 Hefte.
4046 — Op. 39 Nr. 6. Am Springquell.
1260 — Konzertst. Op. 6, 11, 15, 16, 18, 21.
415 — Salonstücke Op. 24, 25, 28, 36.
— siehe auch Hohe Schule und Vorstud.
1028 Dietel, 12 kleine Lieder ohne Worte.
1803 Ernst, Op. 18. Karneval v. Venedig.
1230 — Op. 22. Ungarische Melodien.
1382 — Op. 23. Konzert Fis m. (David).
2569 Fauré, Gabriel, Op. 13. Sonate. A dur.
1026 Förster, Mus. Bilderbuch f. d. Jugend Op. 9.
1025 Franke, Fürs Haus. 9 Char.-St. Op. 63.
1382 Gade, Op. 6. Sonate Nr. 1 A dur.
1427 — Op. 21. Sonate Nr. 2 D m.
2274 — Op. 56. Konzert D moll (A. Orth).
2243 — Op. 59. Sonate Nr. 3. B dur.
1477 Gavottin-Album (Hermann).
750 Grieg, Op. 13. Sonate G.
2245/46 Händel, 6 Sonaten (Gevaert-Colyns) I, II.
2539 — Sonate A dur (David).
2200 Hauptmann, Op. 10. 3 Sonatinen.
120 Haydn, Sämtliche Sonaten (Dörfel).
2891/92 — Violin-Konzerte C dur, G dur.
1590 Hering, Op. 14. 16 leichte Musikstücke.
2881 Hillgenberg, C. 8. Fröhliche Musikstunden.
1992/93 Hohe Schule. (David). I/II.
2518 Joachim, Jos., Op. 2. Drei Stücke.
2510 — Op. 2 Nr. 1. Romanze, B dur.
374.567 Klass. u. Modernes. Sammlung ausgew. Stücke (Hermann). 4 Bde.
1425.1914 — — — — —
2187 Kreutzer, Konz. Nr. 14 (David-Petri).
2902 — Konzert Nr. 13. D dur.
2903/4 — Konzert Nr. 18. E moll, Nr. 19. D moll.
2886 Kúzdó, Op. 14. Souvenir d'une fête.
3008 Leclair, Sarabande und Tambourin.
1333 Lipinski, Op. 21. Militär-Konzert D.
1240 Lortzing, Album. Stücke a. s. Opern.
2056 Lumbye, Traumbilder. Phantasie.
2059 Lyrische Stücke (Hrg. v. Fr. Hermann)
2308/09 Mendelssohn, Symphonie Nr. 3, 4.
3009 — Op. 4. Sonate F moll.
186 — Op. 64. Violinkonzert (David).
2316 — Hochzeitsmarsch u. Kriegsmarsch.
169 — Sämtl. 11 Ouvertüren (Hermann).
2599 — 5 berühmte Ouvertüren.
2578 Merikanto-Burmester, Valse lente.
1783.1797 Mollique, Op. 10, 21. Konzerte Nr. 3, 5.
621 Mozart, 6 Konzerte.
2431/32 — Konzert B Nr. 1, D Nr. 2.
2242.2199 — — — — —
1301/02 — — — — —
2403 — — — — —
3010 — — — — —
2220 — — — — —
2868 — — — — —
2255 Ondricek, Fr., Op. 21. Rhapsodie bohème.
1383 Paganini, Op. 6. Konzert D (David).
2458 — Op. 7. Konzert Nr. 2. H moll.
2935 — Op. 8. Hexentanz (David).
1545 — Op. 10. Karneval (David).
1544 — Op. 11. Moto Perpetuo (David).
1934 — Capriccios u. Variationen (Singer).
2183 Pleyel, J., Op. 48. 6 leichte Duette.
2305 Reinecke, Vorspiel-Entr'act a. Manfred.
455/56 Ritter, Transkriptionen I/II.
2190 Rode, Konzert Nr. 4. A dur.
2846 — — — — —
2848 — — — — —
2854 — — — — —
933.957 Rubinstein, Sonaten. Op. 19, 49.
907a — Op. 18. Violoncell-Sonate D dur.
2858 Scharwenka, Ph., Op. 110. Sonate H moll.
2594 Scharwenka, X., Op. 2. Sonate D m.
1401 Schubert, Op. 137. 3 Sonatinen. Instr. A.
2146 — — — — —
3023 — — — — —
546 Schumann, Sämtliche Duos.
758 — Op. 9. Karneval (Hüllweck).
759 — Op. 15. Kinderszenen (Hüllweck).
833 — Op. 38. Symphonie Nr. 1, B.
995 — Op. 61. Symphonie Nr. 2, C.
842 — Op. 70. Adagio und Allegro.
843 — Op. 73. Phantasiestücke.
847 — Op. 94. 3 Romanzen.
1153 — Op. 97. Symphonie Nr. 3, Es.
848 — Op. 102. 5 Stücke im Volkston.

Violine und Klavier.

- 844 Schumann, Op. 105. Sonate A m.
846 — Op. 113. Märchenbilder. 4 Stücke.
834 — Op. 120. Symphonie Nr. 4, D m.
845 — Op. 121. Sonate D m.
761 — Op. 130. Kinderball.
3024 — Op. 131. Phantasie, C dur.
475 — — — — —
2283 Sibelius, Jean, Op. 44. Valse triste.
3000 Sinding, Op. 99. Sonate D moll.
2126 Singele, Op. 56. Pastorale Phantasie.
2127 — Op. 123. Lohengrin-Phantasie.
1948 Sinigaglia, Op. 20. Konzert A.
2317 — Op. 26. Rapsodia piemontese.
2416 Sjögren, E., Op. 47. Sonate Nr. 4. H moll.
1977.1136 Spohr, Konzert Nr. 1 (Petri), 2 (Sitt).
1974.1137 — — — — —
1138/39 — — — — —
1143/44 — — — — —
2774 — — — — —
3078 Suppé, Berühmte Ouvertüren.
1983 Tanzweisen (R. Scholz).
2520 Tartini-Becker, Teufelstrillersonate.
2797 Thomassin, Improptu Op. 64.
2798 — Violin-Sonate E moll Op. 72.
4026 Tschalkowsky, Op. 35. Konzert.
2794 — Album.
1029/31 Unsre Lieblinge. Die schönst. Melodien. Leicht v. Carl Reinecke. 4 Bde.
3064 Veracini, Konzert-Sonate, E moll.
3079 Vieuxtemps, Op. 6. Air varié.
3080 — Op. 15. Les Arpèges.
1478 Vloft, Konzert Nr. 22, A m.
376 Vorstudien zur hohen Schule. (David).
2469 Wagner, Faust-Ouvertüre.
2799 — Album a. Lohengrin.
1519 — Lohengrin-Potpouri (Hermann).
2332 — Lohengrin-Vorspiel.
1027 — 10 Melodien a. Lohengrin (leicht).
3081 Weber, Sonaten.
2214 Weingartner, Op. 42 Nr. 1. Sonate D dur.
2215 — Op. 42 Nr. 2. Sonate Fis moll.
3100 Ysaye, Op. 11. Lointain passé. Mazurka.

Violine und Orgel oder Harmonium.

- 2504 Album (Bach, Händel, Mendelssohn, Schumann, Gade, Goltermann, Reinecke, Wagner).
2471 Reinecke, Vorspiel a. Manfred.

2 Violinen und Klavier.

- 2377 Bach, Konzert D moll.
1793 Moftat, Ausgew. Stücke ber. Meister.
2183 Pleyel, J., Op. 48. 6 leichte Duette.

VIOLA.

- 417 Bruni, 20 Studien (Hermann).
419 Campagnoli, 30 Capricen.
2054 Gaviniés, 24 Violinetüden (Spitzner).
1591 Hermann, Op. 18. Konzert-Studien.
1987 Orchesterstudien (Fr. Hermann).

Viola und Klavier.

- 1668 Beethoven, Op. 17. Horn-Sonate.
1669 — Violoncell-Sonaten. (Naumann).
1476.1488 Gade, Violin-Sonaten. Op. 6, 21.
2239 Haydn, Violoncell-Konz. D dur.
803 Joachim, Hebräische Melodien.
956 Rubinstein, Op. 49. Sonate F m.
846 Schumann, Op. 113. Märchenbilder.
2284 Sibelius, Jean, Op. 44. Valse triste.
1691 Wagner, Potpourri a. Lohengrin.

VIOLONCELL.

Violoncell allein.

- 1236 Bach, 6 Cello-Sonaten (Dotzauer).
1275/76 Dotzauer, Op. 47, 54. Übungen.
1277 — Op. 35. Übungen.
1278/79 — Op. 70, 158. Übungen.
1577.1274 — Op. 107, 120. Übungen.
2967 — Op. 155. Violoncell-Schule.
2369 Dupont, 21 Etüden (J. Klengel).
2969 Fitzenhagen, Op. 28. Techn. Studien.
1851 Grützacher, Elite-Etüden alt. Meister.
2225 Kammermusik-Studien (Grützacher).
1939 Klengel, Techn. Stud. d. a. Tonart. I. Teil.
2041 — Technische Studien. II. Teil.
2151.2217 — Techn. Stud. III. u. IV. Teil.
1491 Kreutzer, 22 Violin-Etüden.
2279 Lee, S., Op. 57. 12 Etüden.
1969 Nöck, Das erste Jahr des Cellisten.
2108/9 Orchest.-Studien (Grützacher) I/II.
1624/25 Salter, Kammermusik-Studien. I/II.
1798/99 — Die Kunst des Übens. I. Der Bogen. II. Linke Hand (Daumen-aufsatz).
2306 Schröder, Op. 39. Triller u. Staccato.

Violoncell und Klavier.

- 1562/64 Arlen und Gesänge aus Opern und Oratorien (Roth). 3 Bände.
2426 Bach, 3 Sonaten (J. Klengel).
1244 Beethoven, Sämtliche Sonaten.
38 — Sämtliche Violoncellsonaten (Grützacher).
1245 — Sämtliche Variationen.
1133 — Op. 17. Horn-Sonate F. (Grützacher).
1232 — Op. 40 u. 50. Romanzen (Grützacher).
1199 Chopin, Op. 3. Introduct. u. Polonaise.
1201 — Op. 65. Sonate G m.
87/88 — Mazurkas, Notturmos (Davidoff).
90 — Walzer (Davidoff).
2939 Fitzenhagen, Op. 8. Resignation.
2963 — Op. 29. Drei kleine Stücke.
1510.1575 Gade, Violin-Sonaten Op. 6, 21.
2827 Goltermann, Op. 14. Konzert Nr. 1. A moll.
2499 Händel, Sonate G moll (Bearb. v. Lindner).
2500 — Sonate D moll (Bearb. v. Lindner).
2501 — Sonate B dur (Bearb. v. Lindner).
482 Haydn, Violin-Sonaten (Grützacher).
2238 — — — — —
2915 Klengel, Op. 1. Suite E moll.
2290 — Op. 4. Konzert Nr. 1. A moll.
2938 — Op. 7. Konzertino C dur.
2345 — Op. 9. Notturmo, D dur.
2240 — Op. 10. Konzertstück D moll.
2541 — Op. 13. Gavotte, D moll.
2348 — Op. 19. Variationen, Amoll.
2519 — Op. 32. Sarabande.
2573 — Op. 26. 6 Stücke. Heft I. Lied ohne Worte. Gavotte. Intermezzo.
2574 — — Heft II. Wiegenlied.
2575 — — Heft III. Barcarole. Scherzino.
2227/29 — Op. 44. Sechs Stücke. I. Romanze. Alter Tanz. II. Wiegenlied. Mazurka. III. Gavotte. Savoyard.
2776 — Kadenz u. Schluß z. Volkmann Op. 33.
2971 Kühnel, Sonate, Adur (Bennat).
2844 Liszt, Consolations (J. de Swert).
378 Lyrische Stücke f. Konzert u. Salon (Grimm).
1411/12 — Dieselben in 2 Abteilungen.
2968 Mendelssohn, 2 Sonaten und Variationen.
1800 Mollique, Op. 45. Konz. D. (Grützacher).
221a/b Mozart, Violin-Sonaten. I/II.
2430 Nicodé, J. L., Op. 23. Sonate H moll.
2808 Pfitzner, H., Op. 1. Sonate, Fis moll.
2479 Reuss, Aug., Barcarole.
907.934 Rubinstein, Sonaten Op. 18, 39.
1388 — Op. 49. Sonate F m.
1572/73 Russ, Lieder u. Romanz. (Salter). 2 Bde.
2418 Schubert, Arpeggione-Sonate (Muller).
760 Schumann, Op. 15. Kinderszenen.
2508 — Op. 15. Nr. 7. Träumerei.
842 — Op. 70. Adagio und Allegro.
843 — Op. 73. Phantasiestücke.
848 — Op. 102. 5 Stücke im Volkston.
1509 — Op. 121. Violoncell Nr. 2.
1888 — Op. 129. Konz. Am. (J. Klengel).
1354 — Lyrisches u. Romant. (Hüllweck).
2285 Sibelius, Jean, Op. 44. Valse triste.
2792 Tschalkowsky, Album.
1035/37 Unsre Lieblinge. Die schönst. Melodien. Leicht. (Jul. Klengel). I/III.
2321 Volkmann, Rob., Op. 7. Romanze, E dur.
2776 Volkmann-Klengel, Kadenz u. Schluß zum Violoncellkonzert Op. 33.
2505 Wagner, Album a. Lohengrin.
1633 — — Potpourri a. Lohengrin.

Violoncell und Orgel.

- 2999 Album (Händel, Haydn, Schumann, Goltermann, Volkmann, Liszt, Reinecke, Wagner-Lohengrin).

2 Violoncelle.

- 1345/49 Dotzauer, Op. 52, 58, 63, 156, 159. Übungen.
2916 Klengel, Op. 22. Suite D moll.
2359/62 Lee, S., Op. 36—39 je 3 Duos.
559 — Ecole du Violoncelliste.
1150/52 Romberg, Op. 9. 3 Duos D, F, E m.

2 Violoncelle und Klavier.

- 2974 Grimm, Adagio, G dur.
2367 Klengel, Op. 45. Konzert E moll.
2368 Romberg, B., Op. 72. Konzertino A dur (Klengel).

KONTRABASS.

- 1937/38 Laska, Op. 50. Kontrabaßschule I/II.
1639 Teuchert, Praktische Studien.
1460 Wolff, Praktische Studien.